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Dying with Grace *Preparing for the End of Life*

The Members' Magazine of The Jefferson Public Radio Listeners Guild

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Original oil paintings of Susan Mayclin Stephenson will be exhibited at the Lighthouse Grill in Trinidad, California through August (see Artscene p. 28 for details).



Agnes Pilgrim, oldest living member of the Takelma tribe (see EarthFix p. 8 for details).



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ON THE COVER

"Great, GREAT Grandpa" This month's feature, *Dying with Grace*, is adorned with images from Mary Landberg's soon-to-be-published book *The Spirit of Enduring Love*. We are grateful to Ms. Landberg for sharing these images that capture the *truth of the process*.

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PHOTO: JENNY GRAHAM

Marion (Kate Hurster) learns that Robin Hood (John Tufts) is not the hero that she thought him to be, in Oregon Shakespeare Festival's production of *The Heart of Robin Hood*.

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Tuned In

Paul Westhelle

Zero Tolerance and the FCC

We seem to live in the age of “zero tolerance.” A zero tolerance policy imposes automatic pre-determined punishment for infractions of a rule or law, forbidding people in positions of authority from exercising discretion or changing punishments to fit the unique circumstances or history of any given infraction. While it's hard to argue against the merits of certain zero tolerance positions society has taken, like drinking and driving, numerous examples exist where zero tolerance rules have led to unjust outcomes and caused detrimental unintended consequences.

One such example is the Federal Communications Commission's (FCC) zero tolerance stand on indecent speech on radio and television. Current FCC policy on indecent speech was developed after U2 singer Bono used the F-word at the Golden Globe Awards ceremony in 2003 to express how delighted he was to win. He was really, really delighted. That was apparently the straw that broke the Bush administration's back, and the FCC adopted a new, more punitive approach that included fining broadcasters for even fleeting and isolated use of vulgar language. Since the FCC's policy shift, this issue has been hotly debated, landing in the Supreme Court twice during the last four years. Last year, the court threw out the FCC's current policy for being too vague.

The trouble with the FCC's zero tolerance stance is that it doesn't make exceptions when responsible broadcasters are covering live news events and a fleeting expletive is uttered. A recent example is when Boston Red Sox slugger David Ortiz dropped the F-bomb during a live televised pre-game ceremony honoring law enforce-

ment for capturing the Boston Marathon bombing suspects. “This is our f—ing city,” Ortiz said. “And nobody's going to dictate our freedom.” Technically, Ortiz's language was against FCC policy and stations that aired it could be subject to stiff fines. The FCC, however, quickly declared that it would not enforce its policy in this case when FCC

Current FCC policy on indecent speech was developed after U2 singer Bono used the F-word at the Golden Globe Awards ceremony in 2003 to express how delighted he was to win. He was really, really delighted.

Chairman Julius Genachowski used social media to tweet, “David Ortiz spoke from the heart at today's Red Sox game. I stand with Big Papi and the people of Boston.” Apparently, there is some discretion allowed in zero tolerance policies after all.

Now the FCC has proposed a new approach to its indecency enforcement policy based on a more re

strained concept of taking action only in “egregious cases.” This new approach makes considerably more sense as it would distinguish random, isolated utterances from intentional, planned or repeated occurrences of indecent speech. In June, NPR filed comments on behalf of the public radio system endorsing this new policy direction. NPR also urged the FCC to create an explicit “safe harbor” for news and public affairs programming to better respect and protect the First Amendment rights of responsible broadcasters and to provide more guidance on how it assesses fines for indecency violations. Currently, the potential for both extremely large fines (up to \$325,000 per violation) and a finding of multiple violations within a single program have created enormous uncertainty for public radio stations around the country. It should be noted, that this new approach has its opponents as evidenced by the over 100,000 comments supporting the current, stringent

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"Allowing Themselves
to be Daughters"



PHOTO: MARY LANDBERG

Dying with Grace *Preparing for the End of Life*

By Jennifer Margulis · Photos by Mary Landberg

It's not just hard for families to have these kinds of end-of-life conversations, it is hard for doctors too.

On a sunny day last March over a hundred mostly gray-haired people file into an auditorium at Asante's Smullin Health Education Center in Medford. A large screen behind the stage projects the afternoon's agenda: HAVING THE CONVERSATION. On stage are two empty armchairs, violet with pale blue dots, a white rug, and a hospital gurney. On the gurney lies a manikin, its hairless head resting incongruously against a flowered pillow. For some reason I find this detail heartbreaking.

We are gathering in this dimly lit high-ceilinged lecture hall to talk about death, a subject most Americans under sixty would rather avoid and most Americans over sixty

aren't sure how to broach with their loved ones. I hunker down in my seat, trying to make myself smaller. I am attending this event as a journalist but I am already flooded with grief. In November 2011 my mother had a massive brain hemorrhage. At 73, she was healthy and fit, sitting at the computer in her third floor home office writing a letter of recommendation for a former graduate student. A friend saw her biking earlier that day. Perhaps to the post office, where she had mailed a package to me: a hand-embroidered shirt from Mexico, where she had just been lecturing about microbiology. That afternoon, seemingly out of nowhere, a vessel in her brain exploded. She cried out and fell heavily to the floor. By the time the EMTs

arrived, my mother could not speak, the right side of her body becoming paralyzed from the bleeding going on inside her brain.

John Forsyth, M.D., is a retired cardiologist who wants to help families plan for and cope with these kinds of catastrophic events. Dr. Forsyth, who introduces the program, is the co-founder and chair of COHO, a non-profit project in southern Oregon that helps facilitate conversations about dying. COHO stands for "Choosing Options, Honoring Options." This organization believes that communication about the end of life is one of the keys to having a dignified death based on personal preferences.

"We are more than our flesh and bones," explains Susan Hearn, Executive Director of Southern Oregon Friends of Hospice who also works with COHO. She tells me that most people at the end of life die four ways: from sudden death, from cancer, from chronic disease, and/or from frailty and dementia. Much has advanced in modern medicine, she notes, but as the satiric paper "The Onion" has pointed out, the world death rate among humans remains constant at 100 percent. Susan invites me to attend some of COHO's community events, which are usually free (a donation is suggested), to better understand the organization's mission. "The more you talk, the more opportunity you have for meaning and growth, and figuring out what's important about your life," Susan says.

With and Without the Conversation

In order to illustrate just how imperative it is to talk about death before a loved one dies, COHO presents two skits. In the first, an older woman (played by Shirley Patton) walks onto the stage. "I thought there'd be time for everything," she says wistfully. Then her tone grows playful. "That's me in the bed. I look pretty good, don't I? I never looked my age." Her daughter comes onstage next, wringing her hands and badmouthing her brother. The distraught son—late because he stopped at the bar on his way—can't bear to let go. He wants to continue as many life-sustaining interventions as possible and he beligerently tells his sister their mom is too young to die. At the same time we hear the dying mother's thoughts in a voice-over. Though she cannot speak to her children she hears everything they say, shrieking with frustration as they bicker and ignore her. The antagonism between brother and sister

makes my skin prickle. No mother wants to die thinking her children will never see or talk to each other again, the dying woman wails to the audience.

The second skit is the same scene with the same characters that begins the same way. But there is a crucial difference: Though Shirley still lies dying on the hospital gurney and though there is still some tension between her children, the three have already had a conversation ("the conversation") about their mom's end of life. "We need to give our mom a death she can be proud of," the daugh-

versations," explains Dr. Forsyth. "We were meant to feel guilt if we could not produce a cure." He tells the audience he believes medical school training is changing and that medical students today are more encouraged to have discussions about end-of-life issues with their patients and their patients' families. Others aren't quite so optimistic. "Recently a hospital in the U.S. launched a 'Cheat death' tag line," Peg Sandeen, Executive Director of Death with Dignity National Center, writes me in an email. "Physicians regularly and aggressively treat



PHOTO: MARY LANDBERG

"The additional option of Death with Dignity provides dying Oregonians with more choices than most people in the U.S. have." — Dr. Davis Wilkins, Medical Director of Ashland Community Hospital's Home Health, Hospice, and Palliative Care

ter (played by Eve Smyth) muses to herself, "that's the only thing we can do for her." "I know what you want," she continues, talking directly to the manikin, "but it still won't be easy." This time Shirley, the dying woman, is the most important person in the room. Her son (played by Peter Quince) and daughter cope with their grief differently, and the son is still full of bluster and misery, but they have already talked to their mother about her wishes and know what they need to do to honor them. Instead of anger, feelings of love, sorrow, and forgiveness permeate the imaginary hospital room.

It's not just hard for families to have these kinds of end-of-life conversations, it is hard for doctors too. "In medical school and in five years of post training, we never received any education about end-of-life con-

disease, but rarely discuss the dying process." Others point out that today's medical students are still taught to be more dispassionate than compassionate. "In general American medical schools have not done a good job of training physicians to have these conversations," admits Davis Wilkins, M.D., medical director of Ashland Community Hospital's Home Health, Hospice, and Palliative Care. Some doctors fear that emotion or personal relationships will cloud their judgment. They are also cautioned to keep clear doctor-patient boundaries and they may feel uncomfortable sitting at a dying patient's bedside holding her hand. But Dr. Wilkins, who graduated from medical school in 2002, also believes medical training is improving. "Now there is a much bigger

CONTINUED ON PAGE 16

First Salmon Brings Hope to Southern Oregon Tribes

Just outside of Southern Oregon's Gold Hill, under the shade of towering oaks, one hundred faithful stand single file to partake of the ceremonial first salmon of the year.

Agnes Pilgrim, a youthful 89, presides. People affectionately call her Grandma Aggie. She is the oldest living descendent of the Takelma tribe, now part of the Siletz Confederated Tribes.

As they finish eating everyone carefully places the bones and the skin in a large wooden bowl carved in the shape of a fish. Out of sight, four men sit in a sweat lodge, purifying themselves for what comes next.

"Bring out the divers!" calls Grandma Aggie. The men come out from the sweat lodge and she places a portion of fish remains on the cedar boughs the divers hold.

Only an elite circle is allowed to see the key moment of this rite. One purified man climbs atop a rock, dives in and returns the remains of the salmon to the river, honoring the salmon for giving its life to feed them.

Pilgrim says her ancestors performed this ceremony for thousands of years, until 1856 when treaties removed the tribes from the Rogue River. She revived the ritual 20 years ago.



CREDIT: PAT KRUIS

Agnes "Grandma Aggie" Pilgrim is the oldest living descendent of the Takelma tribe. She revived the first salmon ceremony 20 years ago.

"This is what I'm carrying on, my people's unfinished work," says Pilgrim. "I know that when they have done that in such a sincere and humble way, I know that our beloved Creator will bless that river."

People tell Grandma Aggie, and she believes, that salmon runs have improved since the ceremony began.



CREDIT: PAT KRUIS

The Rogue River Indians "first salmon" ceremony ends in a feast. This weekend the cooks prepared enough salmon to feed 700 people.

It's been a mixed bag says Oregon Department of Fish and Wildlife biologist Dan Van Dyke. "I can tell you that we've had highs and lows in the last 20 years."

Statistics from the ODFW show in 2002 and 2004 some salmon species on the Rogue registered their highest counts since 1942. Since then numbers have dipped, but are on the rise again.

"Generally in Oregon in that time period we've seen an emphasis, a refocusing on watershed health." Van Dyke points out that three dams have been removed in the past few years. "There's been more funding on fish enhancement in that time period."

While public sentiment has grown more favorable to fish, population growth creates new challenges.

"Here we're looking at 90 and 100 degree temperatures over the next week and you can literally watch the river gauges at different points on the Rogue and see the amount of water decreasing at the different sites on the Rogue just from human consumption."

Van Dyke says a twenty-year snap shot isn't enough to predict a river's future.

"I think it will be the next real bad period where we've got a multi-year drought and poor ocean conditions. I think seeing how the fish do during that period, that's going to be the next real test. And if we pass that with flying colors and keep those fish around for future generations that'll be one of the signs that we're really making progress."

Pat Kruis is a reporter for EarthFix, a public media project of Oregon Public Broadcasting, Jefferson Public Radio, KLCC, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, and Southern Oregon Public Television.



Jefferson Almanac

Don Kahle

Pets in a College Town

I love living in a college town. Ever since Socrates first got away with it, educators have learned they can ask questions for a living. It must be an intellectual version of keeping up with the Joneses, but before you know it, everyone is asking questions just for the fun of it.

Last month, I had a short meeting with a friend we'll call Laura, since that's her name. Laura and I both had missed a committee meeting the day before. I was out of town. Laura was assisting her sister, whose cat had gone missing. The cat was no longer lost, but we found ourselves contemplating all the same, because we're in a college town.

A missing feline might be reason for Laura's sister to miss a meeting, but was it reason enough for Laura? It wasn't Laura's connection to the cat that registered as an emergency; it was her connection to her sister, triggered by her sister's connection to the cat.

This was not a corporate conversation about responsibility and accountability. The question was being asked for its own sake. The very next day, I learned about somebody who asks questions like this one with rigor and regularity.

My hometown newspaper ran a feature story about local PhD students who had recently competed in a three-minute thesis competition. These students accepted the challenge to explain their scholarship in the time it takes to hear an American pop song.

The competition's designers assume that AM radio has accurately divined the average American's attention span. We can moan that reality, or we can learn to work with it.

The reporter profiled several of the students and their work, including a sidebar that listed a philosophy scholar who gave his three-minute presentation on re-imagin-

ing Immanuel Kant's groundbreaking ideas about human/animal relations.

Bingo.

Without leaving my couch, I did a google search: "David Craig University of Oregon philosophy three minute thesis" — the second hit was a university press release about the event. One more quick search and I had Craig's email address.

I wrote him a brief email and days later we were meeting at one of Eugene's new downtown eateries, sharing a beer. I might have mentioned that I write for a living,

but I doubt that contributed to his eager reply. All the philosophers I know — in my experience, most academics at all levels — prefer an audience of one.

Nobody pursues a career in philosophy because they love the limelight. It's more likely they enter the field because they want to understand how limes and lights ever got connected in the first place.

Craig and I had a 40-minute conversation about Kant's seminal work and the recent boom in this subset of philosophical discourse. Only recently have we shifted from viewing animals as being exclusively objects of use to now also becoming objects of reflection. As Craig put it, "It's a lens we can use to better understand ourselves."

We chatted about anti-anthropomorphism and speciesism. We ex-

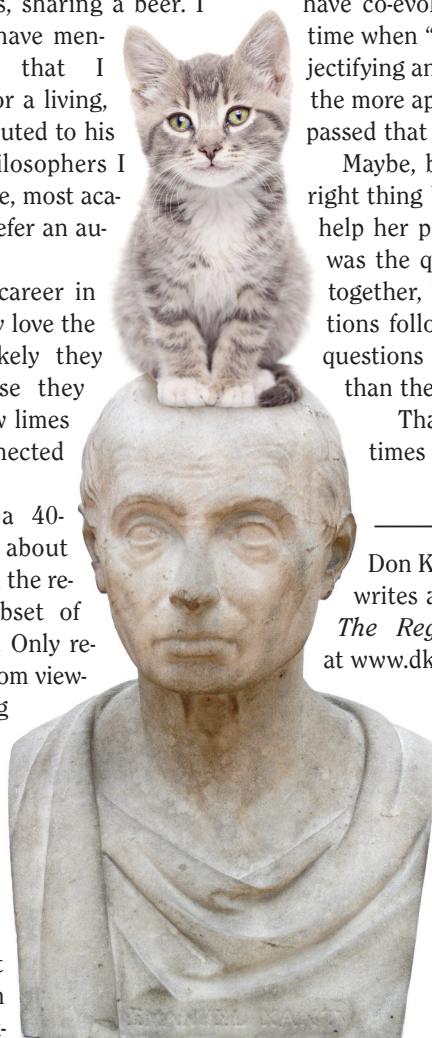
plored the concepts of empathy, wonder, reflection, and indirect duty. I learned about the deep and widening gulf between activists fighting for animal rights and those advocating for animal welfare.

We discussed how Darwin turned the animal/human relationship frame on its pointy or floppy ears. Before Darwin, we projected onto animals some aspect of our own consciousness, insisting that our cats know us or that our dogs care for us. Since Darwin, more rigorous work has been in reverse, recognizing our animal selves expressed in our companion species.

As humans and domesticated animals have co-evolved, is there a point in time when "pet" becomes unduly objectifying and "companion species" is the more appropriate term? Have we passed that point already?

Maybe, but was Laura doing the right thing by skipping a meeting to help her pet-distressed sister? That was the question that brought us together, but so many other questions followed from that one. The questions became more interesting than the answer.

That's how it goes sometimes in a college town.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.

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Theatre and the Arts

Molly Tinsley

Imogen/Cymbeline/ Snow White

Cymbeline prompts that impossible question about authorial intention. What in the world was Shakespeare thinking when he crafted this uniquely complicated, decorum-defying, genre-bending hybrid of a play? Chronology places it among the late romances, and its archetypal quests uniting estranged parents, children, and lovers fit that bill. On the same stage, however, armies battle for political stakes, evil-doers dabble in catastrophe, and the shadows of irony creep over it all.

Critics have variously called this theatrical *pot pourri* evidence of Shakespeare's end-of-life exhaustion, a failed experiment, an exercise in self-parody. Claire Asquith's unusual reading of Shakespeare's work offers a more intriguing ac-

count. Finding in each play a coded protest against the persecution of Roman Catholics by the crown, Asquith suggests that the romances find Shakespeare redirecting his appeals for tolerance and magnanimity from the intransigent King James

to the royal heir, Prince Henry, a famously attractive, multi-gifted fifteen-year-old. Hence their fairy-tale quality. The intriguing puzzle of *Cymbeline*'s plot might be designed further to capture a youthful fancy.

In the OSF's spectacularly satisfying production in the Elizabethan Theatre, director Bill

Rauch fashions a fairy tale for all ages, populated with elves, ogres, and a doctor with horns and a third eye. On Michael Ganio's versatile set, given enchanting

“
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Cornelius (Anthony Heald) offers the Queen (Robin Goodrin Nordli) the potion she requested.

PHOTO: T. CHARLES ERICKSON

depth and texture by Alexander V. Nichol's projections, the seemingly exclusive spheres of romance, history, and satire snap in and out of the spotlight, bringing shifts in tone and acting style. Rauch proves once again a master of colliding frames—think *Equivocation* and *Medea/Macbeth/Cinderella*. Why choose between authentic emotion and campy tongue-in-cheek, when you can have both?

Rauch kicks off the action with a textual rearrangement that has the doctor Cornelius (Anthony Heald) freeze-framing the action and inserting bits of exposition—an ingenious idea, given the extent of narration in the text, the complexity of the plot, and the drollery of Heald's delivery. *Cymbeline* (Howie Seago), ancient king of the Britons, has been beguiled by his wicked Queen (Robin Goodrin Nordli). A chemical genius, this second wife plies him with drugs whenever he gives a sign of straying from her party line. In the political arena, this means refusing to pay tribute to the Romans; within his family, it means banishing Posthumus (Daniel Jose Molina), husband to his daughter Imogen (Dawn-Lien Gardner), and forcing her to marry the Queen's dim-witted son Cloten (Al Espinosa). Posthumus travels to Rome where he agrees to a wager with Iachimo (Kenajuan Bentley) over Imogen's chastity. In an eyelink, Iachimo appears in Britain, and when Imogen repels his first advance, manages to infiltrate her bedroom in a trunk, where he collects sufficient data on the young woman to convince Posthumus that she has fallen. Meanwhile, in a cave in Wales, the King has two sons he has given up for lost—they were stolen as babies by a courtier, Belarius (Jeffrey King), the King had falsely accused of treason.

This is mere groundwork for the complications that ensue, not to mention the travels across space and time of individuals, letters, and armies. Imogen will don boy's attire and change her name to Fidele. Seeking to cure a tummy-ache, she will drink a potion from the Queen contained in a shiny red apple, borrowed perhaps from the royal step-mother in *Snow White*. She will find her brothers, believe her husband has literally lost his head, and sign on as a page to the Roman general on his way to inflict military discipline on her father.

Nordli's melodramatic Queen luxuriates in a world of fairy tale, vivaciously wicked, delivering her lines with private emphasis. As her mock-heroic son Cloten, however, Espinosa prances about in the world of comic

satire. A narcissistic dandy, he's easily tamed by the sight of himself in a mirror. His reputed violence is on display only when he turns talent contestant to deliver the lovely song "Hark the Lark" off-key.

If Cloten's the classic braggart, Bentley's jaded Iachimo represents satire's impostor. For him, life is one starring role after another. He's at the top of his game seducing women, switching tracks with Imogen on the fly when she repels his first initiative. But Bentley also allows glimpses of Iachimo's emptiness, when the actor's mask slips: he's got what he was supposed to want, and he doesn't want it. Bentley is preparing for Iachimo's remorse and reclamation at the end. Similarly, King performs Belarius with mostly irony: he bleats horrendously on his hunting horn, delivers homilies to the princes with eye-patch, then asides to the audience without. Yet he's equally ready to drop the swagger and join the group hug at the end.

The realistic performances of Molinas and Gardner as the lovers provide the center of gravity that keeps the diverse characters and plot points in orbit. Gardner's Imogen is young, plucky, eminently lovable. Her de-

fault button is set on propulsive ebullience, yet Iachimo's seduction attempts provoke a subtle range of response. Her patient concern shifts soon to indignation, then a very hesitant reversal—polite laughter is edged with doubt, her cordial agreement to store the trunk in her bedchamber, with mistrust.

Posthumus has little opportunity on-stage to live up to the glowing reports about him. But Molinas does youthful vulnerability extraordinarily well, and conveys a sympathetic naivete—a provincial in the big city—as he falls for Iachimo's wager. When he appears to have lost, his misogynistic rant is partly excused by the jug of wine under his arm and his stammering desolation. Unlike the self-dramatic Iachimo, Molinas's Posthumus doesn't see or hear himself until the end, when he offers the perfect, unpretentious moral of this story: "Live and deal with others better."

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* (www.fuzepublishing.com)

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Inside the Box

Scott Dewing

The Semantic Web

Tim Berners-Lee, the father of the World Wide Web, once said, "People keep asking what Web 3.0 is. I think maybe when you've got an overlay of scalable vector graphics—everything rippling and folding and looking misty—on Web 2.0 and access to a semantic Web integrated across a huge space of data, you'll have access to an unbelievable data resource."

Don't worry. Stay with me. I said "huh?" the first time I read that too. Web 3.0 is the next emerging iteration of the World Wide Web. "What was Web 2.0 then?" Good question. To begin with, we're still mucking about in the murkiness of the Web 2.0 era in which no one can seem to agree on exactly what "Web 2.0" means. Do a Google search on "Web 2.0" and the top search result is the Wikipedia entry for Web 2.0, which defines it as "a term which describes the trend in the use of World Wide Web technology and web design that aims to enhance creativity, in-

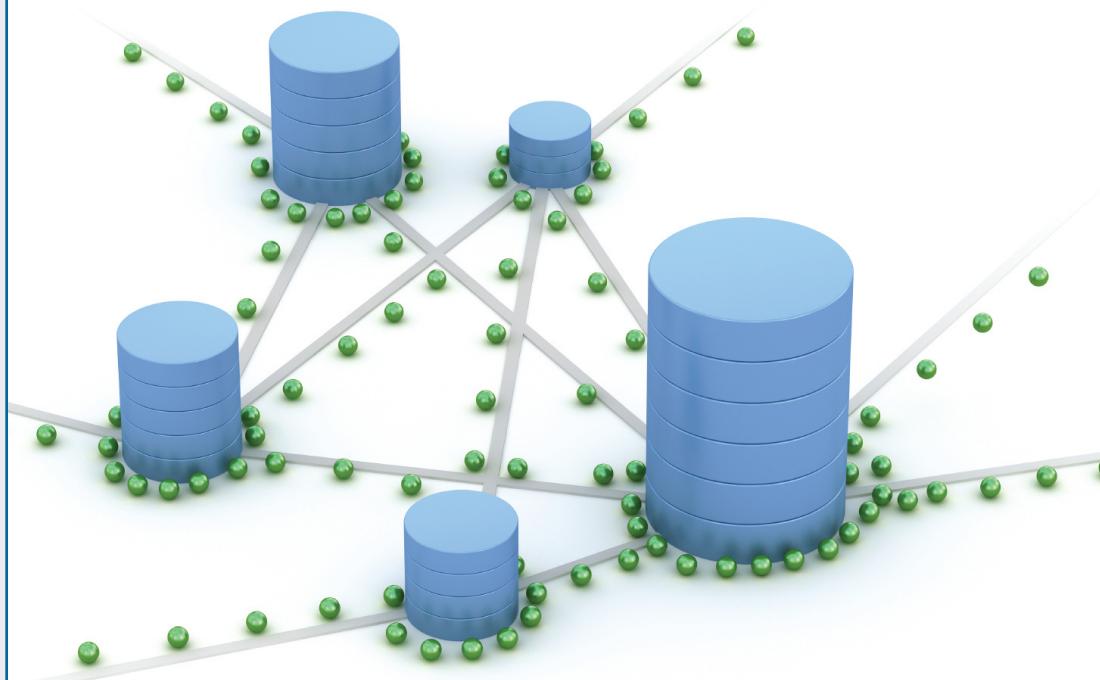
formation sharing, and, most notably, collaboration among users."

That's pretty vague and Berners-Lee has countered that creativity, information sharing and collaboration are what the World Wide Web has been all about since he invented it in 1989.

"I think Web 2.0 is of course a piece of jargon," Berners-Lee said in a 2006 interview, "nobody even knows what it means."

And yet the term continues to be tossed about by laymen and experts alike (including Berners-Lee himself!). Some define Web 2.0 as big business embracing the Web as a "platform" for doing business and the resulting exponential growth of ecommerce. Others define Web 2.0 by the complex and interactive technologies that drive today's Web. For me, "Web 2.0" describes an era in which the World Wide Web has so permeated human culture that it created a world in which we could no longer imagine there

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The irony lies in the fact
that semantics is at the
heart of the next major
iteration of the World
Wide Web.



not being a World Wide Web.

Meanwhile, without knowing and agreeing upon what, exactly, the term Web 2.0 means, we're already talking about "Web 3.0." I find this all quite humorous and ironic. The irony lies in the fact that semantics is at the heart of the next major iteration of the World Wide Web. Semantics is the study of meaning in communication. A semanticist makes inquiries into the precise meanings of words and phrases.

When it comes to the Web, semantics promises to enable unprecedented exchange and interaction of previously disparate data. The "Semantic Web" as it's been dubbed by Berners-Lee and other Web gurus, will be at the center of Web 3.0, or "the intelligent Web." According to Berners-Lee, "The Semantic Web will bring structure to the meaningful content of Web pages, creating an environment where software agents roaming from page to page can readily carry out sophisticated tasks for users."

What might this look like? One simple example would be making a doctor's appointment. As it stands, I call the doctor's office to make an appointment. I've already looked at my calendar. I know what days and times would work best for me. I suggest one of those days and times. Of course it's not available. The receptionist and I do this scheduling dance until we narrow down and settle on a time that works. With the Semantic Web, my calendar and my doctor's calendar speak the same language and understand one another better than me and the receptionist. Software "agents" do the scheduling dance but they do it much better and much faster, then notify each party of the appointment.

Perhaps the most immediate and biggest impact of the Semantic Web will be with search engines. Let's say that with the rising price of gas, I decide it's time to buy a Toyota Prius. I can't afford a new one so I want a used Prius. Also, I like red so I want a used red Prius. I don't want to travel more than 100 miles to consider the vehicle and possibly close the deal.

With current search technology, I'd have to run a lot of individual searches at individual websites, aggregate the information myself and narrow down my selections the best I could. With the Semantic Web, all those disparate databases containing information about Priuses can interchange and aggregate the data that I need. My search is narrowed down by software, not by me. Of course for all of that to work, information

Tuned In *From page 5*

standards filed during the FCC's public comment period which ended in July.

At JPR we are sensitive to any occurrence of indecent or inappropriate language on our air and make every effort to avoid it. We routinely screen lyrics to music that may contain profanity with the sensibility of every parent in our audience. We employ a digital delay system during live program segments so that any spontaneous profane tirade can be "bleeped"

out. But, at the end of the day, if some piece of isolated inappropriate language slips through our grasp, despite our best efforts, we don't believe we should be subject to huge fines that would significantly jeopardize our service to our listeners.

Paul Westhelle, Executive Director
Jefferson Public Radio

and services on the Web must be defined so that the Web is able to understand and fulfill the requests of people and machines to use and exchange content. While the World Wide Web in its current form is impressive, it's still a Tower of Babel when it comes to data.

If properly implemented, the Semantic Web will change all of this by unifying all data with a common "language," that is, a common understanding of what each piece of data represents. The Semantic Web promises to accomplish this through a set of design principles and a variety of enabling technologies. Currently, these include Universal Resource Identifiers (URI), Resource Description Framework (RDF), a variety of data interchange formats, and the Web Ontology Language (OWL). These technologies and standards are currently being used to provide a formal description of concepts, terms, and relationships within a given knowledge domain.

The Semantic Web has the potential to radically transform the World Wide Web. Call it "Web 3.0" if you like. Once the Web speaks a common language it will be "intel-

ligent." Well, maybe not intelligent the way you might define it, but let's not quibble over semantics.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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Recordings

Maria Kelly

Beyond Boundaries: José González and Junip

Having been a fan of José González's solo work and then his work with Zero 7, I was intrigued and then delighted when I discovered his "new" project in 2010 – his band, Junip, and their first full length recording, *Fields*. Well aware of his popularity as a solo artist, as well as his apparent interest in collaboration, I assumed it was just one of his many side projects, not one that would necessarily take root. Thus I was excited when their second recording, simply titled *Junip*, was published this year. Since the second album was self-titled, I am hoping that is a signal that this project is taking root.

González actually started Junip in the early 2000s with drummer Elias Araya and keyboardist Tobias Winterkorn, but the trio released only one EP before González gained international attention with his solo minimalist bossa nova folk. With his signature style, which emphasized rhythm

and melody equally, he produced two albums, 2003's *Veneer* and 2007's *In Our Nature*. However, his transformative covers of songs by the Knife, Joy Division, and Massive Attack brought González even more attention, as well as his noted collaboration with UK downtempo duo Zero 7 on their 2006 album, *The Garden*.

González sings in an understated but instantly recognizable voice similar to those of Nick Drake, Justin Vernon (Bon Iver), Sam Beam (Iron & Wine) and Elliot Smith.

José González is a Swedish artist of Argentine origin. These disparate cultural origins alone could foster a broad world view, and his music does indeed reflect the diverse influences in which he was raised. His parents escaped Argentina following a military coup in 1976 and

were granted asylum in Sweden. Subsequently, González was born and raised in Gothenberg, Sweden. As a child he was exposed to both the Latin folk and Brazilian music that his father loved and the Western pop music in heavy rotation on the radio. Although he was schooled on clas-



Members of Junip: (left to right) José González (vocals & guitar), Tobias Winterkorn (keyboards), Elias Araya (drums)

sical guitar, his first band was a hardcore punk band influenced by Black Flag, The Misfits and the Dead Kennedys. He later played bass guitar in another hardcore band, Renascence, between 1993-1998. In June 2003, González released his debut solo release, a two-track 7" single. The album was made while he was studying for a PhD in Biochemistry at the University of Gothenburg which he has not completed due to his burgeoning musical career. His second solo album, *In Our Nature*, was released in September 2007. Its lyrical content was in part influenced by his reading of books like *The God Delusion* by evolutionary biologist Richard Dawkins and *Practical Ethics* by ethicist Peter Singer. He approaches his music in a similar way that he studied biochemistry – patiently and methodically, intent on finding unexpected angles.

González's solo work has a unique, intimate style consisting of simple vocals over hypnotic rhythmic guitar. González sings in an understated but instantly recognizable voice similar to those of Nick Drake, Justin Vernon (Bon Iver), Sam Beam (Iron & Wine) and Elliot Smith. With his own masterful classical guitar playing and a poignant voice, he has created his own sonic signature since establishing his solo career in the late 90's with emotional melodies and thought provoking lyrics.

His band, Junip, further fleshes out this signature sound and adds muscle to his music.

Audiences were captivated by the stark combination of González's uniquely haunting voice and sinuous acoustic guitar on hits like "Crosses" and "Down The Line," as well as his distinctive interpretations of cover songs. But then he surprised and delighted fans of his minimalist solo work when he performed in the context of a band, especially one with such a propulsive, electronic beat as found in Junip. In contrast to the stark folk aesthetic of his previous solo efforts, Junip's songs teemed with driving rhythms, psychedelic atmosphere, and dense texture.

Just as their first full length album *Fields* pushed boundaries and expectations, their sophomore effort, *Junip*, expands the stylistic palette yet again with unexpected juxtapositions. The infectious album opener "Line of Fire" layers melody on top of a hypnotic rhythm and flamenco syncopation with González's vocals cresting with emotion as the track builds towards the climax. "Your Call," meanwhile, proves a total de-

parture with a pop-disco beat over infectious drum-machine handclaps and an exuberant chorus which wisely advises - "It's your life, it's your call/Stand up, or enjoy your fall". "Walking Lightly" is another personal favorite. It's a simple melody with repetitive lyrics sung almost like a mantra, colored by an intriguing electronic flourish over a rhythmic almost tribal beat.

As one who enjoys both electronic and acoustic music, for me, Junip is a beautiful and intimate blend of the two, with lyrics that both penetrate and uplift. They portray well the human experience with an inspir-

ing message in an understated delivery. Often people will ask me what is my favorite musical genre. I am often at a loss since there are some many different styles of music and so many unusual hybrids. However, now I can point to Junip, as a fine example of what moves me - acoustic song structure and instrumentation with an electronic beat.

Maria Kelly hosts *Open Air* heard weekdays on JPR's *Rhythm & News Service* and online at www.ijpr.org.



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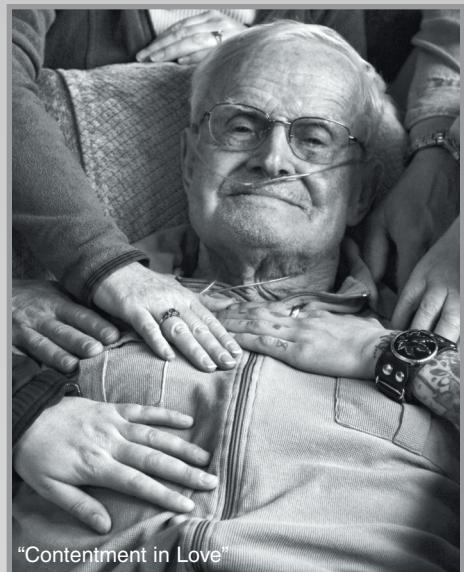
awareness that we are not good at having end-of-life conversations, and that doctors are uncomfortable," Dr. Wilkins says. "Some medical schools have started to increase their information and training."

Neither of 60-year-old Peter Quince's parents had the deaths he would have hoped for them, the actor and playwright from Ashland who wrote the two skits, tells the audience during a discussion afterwards. His father, who was battling cancer, made no plans for dying and eschewed any conversations about death. When he died suddenly of a heart attack at age 71 his family was totally unprepared. Peter's mother was on life support in New York, intubated, drugged, and uncomfortable, for two months at the end of her life. Witnessing a death like his mother's is not an experience Quince would wish on any child.

Welcome to Oregon— A Great Place to Die

When you think of dying, you probably do not imagine yourself hooked up to heart monitors and breathing machines. Many of us have unanswered questions (Where do we go? What happens next? Will we be remembered?). But for the most part, no one wants to linger in a vegetative state at the end of life. Yet while most Americans will put a beloved pet to sleep at the end of its life, physician-assisted death remains a hotly debated topic among lawmakers and the general public. In 1997 Oregon legislators passed the Death with Dignity Act that allows terminally ill mentally competent adults who have fewer than six months to live to obtain medication from their doctors to hasten the time of their own death. This medication must be taken orally by the patient. Following Oregon's example, similar laws were passed in Washington and Vermont. According to Death with Dignity National Center, a non-profit that educates people about the laws, one third of the people in Oregon who fill the prescription don't actually take the medication—for them having the option to terminate their own life is a safety net, a way to keep some peace of mind.

"Oregon isn't just a good place to die, it's a great place to die," explains Peg Sandeen. "We have some of the highest rates of hospice usage in the country. Similarly, we have one of the highest rates of people being able



to die at home—where they want to die—rather than in a hospital setting. Our pain control policies are some of the best in the nation. The additional option of Death with Dignity provides dying Oregonians with more choices than most people in the U.S. have." Dr. Wilkins, who says nearly every medical professional in Southern Oregon supports COHO's mission, agrees: "People worried [the Death with Dignity Act] was going to get rid of good conversations about end of life," she tells me. "But now we have a much more open dialogue about end-of-life issues in Oregon, in part because of that law. That's a nice side effect—to have a society much more comfortable talking about these things."

Preparing for Death

When I was 25 years old my mother came to visit me in my ground floor Victorian apartment in Jamaica Plain, outside Boston. I had a dance party that night. She sat on my stained couch chatting with my friends, and commented rather wistfully on how much energy I had. The next morning my mom, 56 years old, drove home to Western Massachusetts. I did not notice anything was wrong until I obsessively replayed the day's events in my mind, but I called her that afternoon to make sure she had arrived safely, something I would not normally do. "I'm on the floor," my mother mumbled, "in a pool of sweat." "You need to go to the doctor," I urged. "Right now." She laughed exhaustedly. "Oh no, I'm not going to the doctor until I figure out what's wrong..."

My mother was the kind of person who was always on the move, even sitting down. Never once during my entire childhood had I seen her sleeping. I got a speeding ticket racing to her bedside. By then she lay still in a hospital bed in the ICU, surrounded by strangers, hooked up to machines. Several blood transfusions saved her life. She had been hemorrhaging internally and lost half the blood in her body. The doctors never figured out the cause.

During the time I took off work to organize her affairs, my mother and I started having a conversation we would revisit over the years. She appointed me her health care proxy (called a "Healthcare Representative" in Oregon) to make health decisions for her if she were not able, and her power of attorney, so that I could legally pay her bills and transact other business for her. She told me, time and again, that she did not want to be on life support, ever, for any reason. She explained she was not afraid of death but she was terrified of the "indignities of dying." She wrote a living will with instructions that she did not want to be resuscitated. She was adamant that she wanted to function at 100 percent for as long as she could. If she could not, she did not want her life artificially prolonged. "If I'm ever paralyzed, promise you'll shoot me," my mother said. "Don't let them do that to me," she said during one of the last conversations we ever had, after describing visiting a brilliant

Death By The Numbers

World Death Rate:	100%
Cost for most expensive 5% of US patients with chronic disease and organ failure:	\$600 billion/year
Americans Who Want to Die at Home:	80–90%
Americans Who Do Die at Home Nationwide:	30%
Americans Who Die at Home in Oregon:	50%
U.S. Healthcare budget spent on end-of-life care:	10–12%



"Still Connecting"

PHOTO: MARY LANDBERG

colleague who was paralyzed and in a nursing home, unable to lift a spoon, recognize his daughter's face, or hug a friend.

This time, seventeen years after my mother's initial death scare, the hand that was not paralyzed was tied to the bed to keep her from yanking out the breathing tube. "It feels like a garden hose shoved down your throat," a nurse, who had been on a respirator after a car crash, sympathized. When I saw my mother hooked up to the machines and monitors, literally tied to the bed, I felt I had failed her. "I'm here now, Mom," I cried, taking her limp hand in mine and putting my other hand over her heart. "It's okay." The next day our family met with the doctors. The brain bleed would have killed a younger person instantly, they told us. She might survive months of rehabilitation but it was unlikely she would ever walk or speak again. Massachusetts has no Death with Dignity law. Even if they did, the catastrophic brain hemorrhage that left my mother unable to speak or move also made it impossible for her to end her own life. But hospital personnel honored my request to remove her from life support and bring her home.

We will be okay without you, I lied to my mother during her last days of life. Her doctor, who had become a friend over twenty years of looking after her health, came to sit by her side. Hospice volunteers gave her sponge baths, the nurses prescribing anti-anxiety and pain medication. We played her favorite composer, Schubert, softly in her room. My brother's girlfriend taught my daughters to massage her legs with lavender oil. I crawled into bed with

her at night—something I was never allowed to do as a child—because I could not bear for her to be alone. *I love you,* I told her. *I'll never be ready but I can let you go.*

"The last days of life are important," says Glennie Feinsmith, a psychotherapist in Southern Oregon. Glennie's mother was 73 when she died from lung cancer that had already metastasized by the time the doctors found it. Feinsmith stayed by her mother's side while she was dying, doing her best to honor her wishes. "You have to have the courage and strength to say what you need to say. The effect of talking is profound," Glennie tells me. "It opens a doorway to a new level of love. A lifetime of abuse can be healed in those moments."

"Most of us would want what we call a peaceful death," agrees Maryhelen Zabas, program manager of the Sacred Art of Living and Dying, a spiritual center in Bend. "Our culture is a culture that denies death. As a consequence we are not ready to face everything that comes with the dying process. Accepting the fact that one day we will die allows us to do the spiritual work we need to do to prepare for that moment."

Jennifer Margulis, Ph.D. is an Ashland-based writer and a senior fellow at the Schuster Institute for Investigative Journalism. She explores beginning-of-life issues in her new book, *The Business of Baby: What Doctors Don't Tell You, What Corporations Try to Sell You, and How to Put Your Pregnancy, Childbirth, and Baby Before Their Bottom Line* (Scribner 2013).

Community Resources

COHO Choosing Options Honoring Options

(<http://www.cohoroguevalley.com>; info@cohoroguevalley.org; 541-292-6466; 670 Superior Court, Ste. 208, Medford, Oregon) facilitates both public and small private group conversations about the end of life, maintains a DVD lending library and advance care planning resources, and helps people discuss and document their wishes while educating about palliative and hospice care for when a loved one is dying.

Death with Dignity National Center

(<http://www.deathwithdignity.org/aboutus>; 503-228-4415; 520 SW 6th Avenue, Suite 1220, Portland; info@deathwithdignity.org), a non-profit dedicated to promoting and defending Death with Dignity laws as a way to improve national conversations about end-of-life care.

The Sacred Art of Living and Dying

(<https://www.sacredartofliving.org/>; info@sacredartofliving.org; 541-383-4179) is a center for spiritual studies in Bend, Oregon that helps people with end-of-life spiritual care and bereavement.

Southern Oregon Friends of Hospice

(<http://www.sofriendsofhospice.org/>; 541-488-7805) financially supports and helps educate people about Southern Oregon end-of-life programs.

As a hospice nurse and photographer, Mary Landberg has had the honor to witness and capture the unwavering expression of love that endures between people living with terminal illness. Her book *The Spirit of Enduring Love*, due to be published early next year, is a moving collection of 115 portraits of hospice patients with family and friends embracing love and life. This book also offers glimpses into hospice care and the truth of what the process of death and dying looks like. Included are stories from grand conversations with the dying, their advice for living and the wisdom their illnesses have gifted them. Details at www.hospiceportraits.com

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Nature Notes

Frank Lang

Pacific Sardines and Anchovies

I witnessed a startling natural event some time ago. You know the kind that keeps some of us interested and excited about our natural world. On the spur of the moment, we left Ashland one Saturday afternoon to drive to Nesokwin a few miles north of Lincoln City on the central Oregon coast.

We arrived just in time to see the golden globe settle over the horizon. We hoped to see the "green flash" of light that occurs immediately after sunset. It is an atmospheric phenomenon caused by the passage of the sun's rays through the thickest part

of the atmosphere, kind of like light passing through a prism. Wait until the sun has just passed below the horizon, however. If you look too soon you might see Fool's Flash, which is the greenish after-

image of the sun's rays burned into your retina. Mom told you not to look directly at the sun without protection. Permanent retinal damage can occur, even at sunset. I knew we were doomed to failure as the sun slid behind an off-shore fog bank. The flash was

surely there, just obscured by the fog that greeted us the next morning.

“

They are a major part of marine food chains that provide energy for higher order consumers that sissy eaters even like, such as salmon and albacore.



The sunset was great, but what really thrilled me was a sight just offshore beyond the surf. Thousands, and I mean thousands, of sea birds whirling, diving, and swimming on the surface. Gulls, cormorants, brown pelicans, alcids of one kind or another, all in a feeding frenzy over a huge school offish that seemed to extend for at least a third of a mile along the beach and who knows how far out to sea. The frenzy, similar to gluttons at a church potluck, went on till dark or later. I am not sure when the party started but it seemed well under way when I saw it.

I was showed a fish, one of many, that had washed up on the shore, and was asked if I knew what it was. Now, I had read that the Pacific sardines were back en masse, so I took a quick look at the little silvery fish with its under slung jaw and said in my most authoritative voice, the one I use when I am most wrong, "sardines."

Well, it turns out they were Northern anchovies, fresh anchovies, not the canned super-salty anchovies we usually eat. We don't usually get fresh anchovies because they are very delicate and tend to spoil quickly if not immediately iced and gotten to market. Anchovies that we eat are usually filleted, salt cured and/or smoked, packed in oil, and canned. Too fishy, salty or both for sissy tastes, they are the basis for many excellent French and Southeast Asian recipes. They are also a major part of marine food chains that provide energy for higher order consumers that sissy eaters even like, such as salmon and albacore. Commercially taken Northern anchovies are usually turned into fishmeal or oil.

Recent research has shown that the wild fluctuations in Pacific sardine and Northern anchovy populations are mostly related to physical shifts in global air and sea surface temperatures and carbon dioxide in the atmosphere. When waters are warmer sardines thrive, when colder, anchovies dominate. These shifts occur every 25 years or so. It could be that John Steinbeck's Cannery Row collapse was not caused by overfishing, but by a natural population fluctuation.

Here is one for you anchovy haters. All that anchovy fishmeal? Why, it's fed to domestic animals, especially poultry. Aren't food chains wonderful?

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



The Splendid Table

Lynne Rossetto Kasper



Iced Fudge Lollies

Popsicle molds are inexpensive, but don't hesitate to turn the whole batch into a large container and serve it as sorbet.

Let's keep this short and sweet: these frozen pops are indecently delicious and easy. The angels had to be on Sally's shoulders when she conjured this one up.

There's such an intense hit of chocolate you won't believe there's not a jot of fat in them, and they're just the comic relief needed at the end of an impressive meal.

Cook to Cook: High-quality cocoa is a must here to get that velvety can't-be-fat-free texture (Pernigotti, Valrhona, and Michel Cluizel are some worth looking for). And don't forget the pinch of salt—it really lifts the flavor.

Ingredients

1 cup sugar
1 cup high-quality cocoa
1/2 vanilla bean, split
Pinch of salt

Instructions

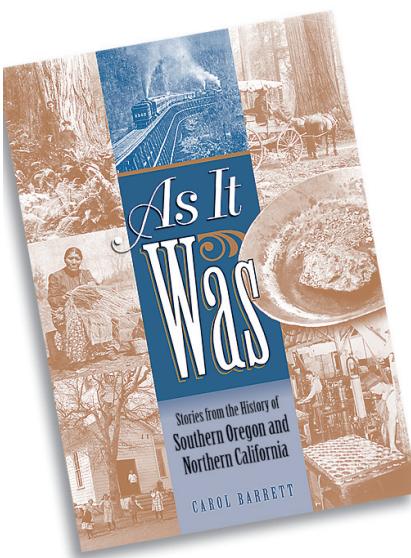
1. In a 3-quart saucepan over medium heat, dissolve the sugar in 2 cups of water. Once dissolved, whisk in the cocoa, vanilla and salt. Bring to a simmer and cook for 3 to 5 minutes until the mixture thickens slightly and is smooth.

2. Remove from the heat, then remove the vanilla bean and cool. Pour the mixture into popsicle molds and freeze.

Variation

Try coating the tips of the lollies with nuts or coconut by packing it in the bottoms of the mold before pouring in the chocolate mixture.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.jpr.org



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BY CAROL BARRETT

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As It Was

Stories from the State of Jefferson

Medford Builds Combined City Hall, Firehouse and Library

by Maryann Mason

On March 28, 1885, Medford's first board of trustees began meeting at the office of J. F. Howard and other temporary locations. The trustees soon agreed that the growing town needed a city hall, a fire hall, and a secure jail.

Within a few years the city built a small firehouse, known as a hose-cart house, complete with a 24-foot tower next to a small jail. Still lacking an official city hall, the trustees hired an Ashland architect on July 20, 1907, to draw up plans for a new combination city hall, fire house, and library. The Greater Medford Club had contributed 200 books to get the library started.

The combination building was constructed for \$8,140.24 on the corner of Front and Sixth streets. The city hall and the library were located upstairs toward the front of the building. Firemen occupied the remainder of the second floor.

Within two years, the city population had quadrupled to 8,900 people, forcing the town to double the size of the city hall and add a third floor to accommodate what in those times represented a major population explosion.

Source: Wolfe, Mark. "Medford's First City Hall," The Table Rock Sentinel, June 1987.

Three-Party Agreement Preserves Table Rocks North of Medford

by Kernan Turner

The two Table Rocks north of Medford, Ore., figured prominently for years in the lives of Indians and settlers along the Oregon-California Trail.

In 2011 the Nature Conservancy, the Bureau of Land Management and the Confederated Tribes of the Grande Ronde agreed that the Conservancy and the BLM would manage the Table Rocks. The Grande Ronde tribes will participate in future planning and management of the landmarks for the first time since the Rogue Indian wars of the mid-1850s ended with various tribes forcefully marched to the Grande Ronde and Siletz reservations far to the north.

The Nature Conservancy created its first Rogue Valley preserve more than 30 years ago by buying land on Lower Table Rock. It bought the remaining private lands on both mesas in 2008.

The Table Rocks are remnants of lava flows that filled the canyons of a meandering river millions of years ago. Their flat plateaus contain a wide variety of animal and plant species, including hundreds of wildflowers that bloom in the spring.

Thousands of visitors climb the mesas each year, including children on field trips and hikers seeking a spectacular view of the Rogue and Bear Creek valleys.

Sources: "Table Rock Lava Flows in Oregon." The Nature Conservancy. Viewed at www.nature.org/ourinitiatives/regions/northamerica/unitedstates/oregon/placesweprotect/index.htm; "Upper and Lower Table Rock." Wikipedia, the free encyclopedia. Viewed at http://en.wikipedia.org/wiki/Upper_and_Lower_Table_Rock.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Caves

God could be here.

All this black and quiet,
only my own whispering
telling the children to stay close.

Ahead of me,
just the small feet of the youngest
as he rounds a sharp curve, kicks a bit of gravel behind him.
The air is sweet with rot and wet.

The ceiling dips
the walls narrow and
we have to crawl.
Dim flashlights in our teeth,
we're lit only from the inside.
Our shapes are beasts or monsters
as knees and palms scrape across the ground.

Everything that scares me is down here—
the dark, the too-tight space
my children vanishing
even God, who is one cold breath behind us
as the blind animal in me scrambles toward the light.

Mistakes

At bed time,
my sons ask me about mistakes.
How to fix them,
when to hide them.
I say mistakes are simply lessons,
tiny tests we've all endured.

I tuck in their Star Wars blankets, hand one a stuffed bunny,
but they've suddenly lost interest in their own errors,
the life lesson at hand.

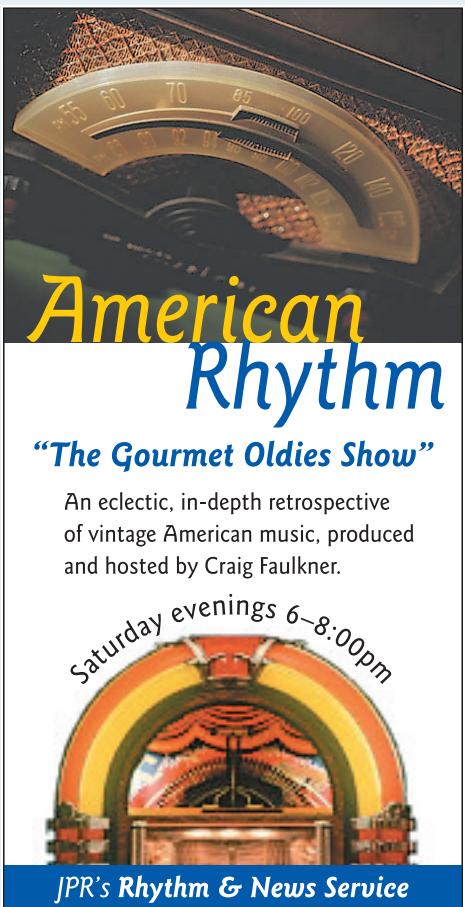
They want to know my mistakes, all of them,
but it's late and I can't talk of times
I should have studied, but instead
drank beer in my best friend's basement,
the lies I told my parents,
missteps too big for their ears.

I shrug and say simply, I've made a lot.
And they lean in like raptors, ask
How many, how many exactly?
Ten? One hundred? One thousand?
When I mumble, Oh, something like that, their mouths drop wide.
And their eyes go bright
as they imagine a sort of gallery
of their mother's mistakes,
rows and rows of brightly colored disasters,
splendid catastrophes stretching across a lifetime.

Angela Decker is a freelance writer, and a columnist for the *Ashland Daily Tidings*. Her poems have appeared in *The Comstock Review*, *Hip Mama*, *The Wisconsin Review*, and others. She lives in Ashland and teaches poetry writing at Southern Oregon University.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

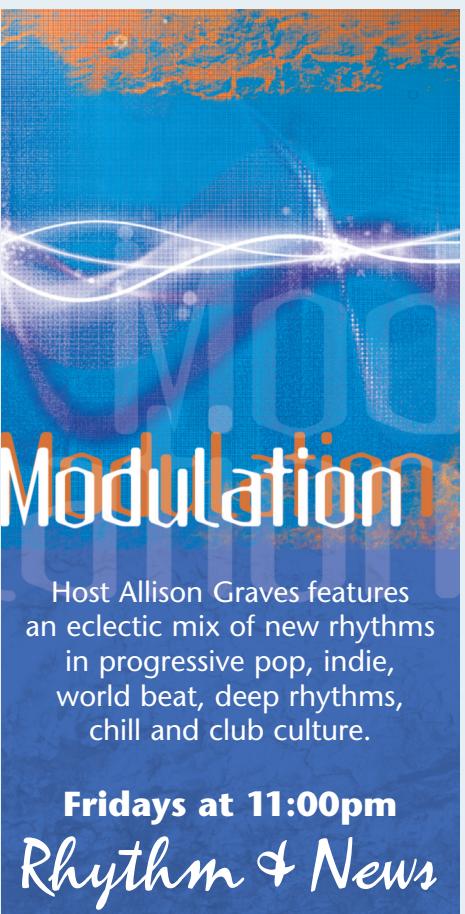


American Rhythm
"The Gourmet Oldies Show"

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm

JPR's Rhythm & News Service



Modulation

Host Allison Graves features an eclectic mix of new rhythms in progressive pop, indie, world beat, deep rhythms, chill and club culture.

Fridays at 11:00pm
Rhythm & News

On the Scene

The Takeaway with John Hockenberry

New to the *News & Information* service, *The Takeaway* airs weekdays from 10:00am to 11:00am. *The Takeaway* is a national morning news program that delivers the news and analysis. Host John Hockenberry, along with the *The New York Times* and WGBH Boston, invites listeners every morning to learn more and be part of the American conversation on-air and online at www.thetakeaway.org.

A unique partnership of global news leaders, *The Takeaway* is a co-production of PRI (Public Radio International) and WNYC Radio in collaboration with *The New York Times* and WGBH Boston.

After 15 years in network and cable television, *The Takeaway* marks John Hockenberry's return to his roots in public radio where he began as a volunteer at KLCC in Eugene. During his time at ABC and NBC, he earned four Emmy Awards, three Peabody Awards, an Edward R. Murrow Award, and a Casey Medal. Hockenberry has also been recognized for his pioneering online content, hosts the award-winning public radio series *The DNA Files*, is a weekly commentator for the series *The Infinite Mind* and currently sits as a Distinguished Fellow at the prestigious MIT Media Lab.

At NBC, he served as a correspondent for *Dateline* where his work ranged from an intimate portrait of a schizophrenic young adult to an investigative piece that traced internet swindlers in an international web to the first and only interview with the brother of two of the 9/11 suicide hijackers. He also hosted two of his own programs for MSNBC, *Hockenberry* and *Edgewise*.

Hockenberry was one of the first Western broadcast journalists to report from Kurdish refugee camps in Northern Iraq and Southern Turkey. During the first Gulf War, he reported from Israel, Tunisia, Mo-



The Takeaway can be heard weekdays from 10am-11am on JPR's *News & Information Service* and online at www.ijpr.org.

rocco, Jordan, Turkey, Iraq and Iran. Hockenberry also spent two years as a correspondent based in Jerusalem during the most intensive conflict of the Palestinian uprising.

Hockenberry is a contributing editor for *Conde Nast Portfolio* and *Metropolis* magazines and has written for *The New York Times*, *The New Yorker*, *I.D.*, *The Columbia Journalism Review*, *Details*, *Wired* and *The Washington Post*.

Born in Dayton, Ohio, Hockenberry grew up in upstate New York and Michigan, and attended the University of Chicago and the University of Oregon. He and his wife Alison live in Brooklyn with their two sets of twins, Zoe, Olivia, Zachary and Regan.

Britt Classical Festival Welcomes Three Music Director Finalists

Sara King Cole

For three weeks each August, 100 musicians come from top orchestras all over the United States to form the Britt Orchestra. For those three weeks, both the Britt hill and the community of Jacksonville become home to the orchestra, exciting guest artists, and three weeks of joyous music-making.

The 2013 Classical Festival is an important one, as Britt auditions three finalists for the position of Music Director. In its 50-year history, Britt has had just three Music Directors, with the last search more than twenty years ago. Each of the previous Music Directors built the Britt Orchestra up into a high-quality ensemble, and the finalist selected to be the new Music Director will lead Britt into its next half century.

The three finalists are Mei-Ann Chen, Teddy Abrams and David Danzmayr. Each brings a unique, energetic and passionate approach to music. They were selected after a national search that included more than 130 applicants. They were chosen by a search committee that consists of Britt Orchestra members, Britt board and staff members, and community representatives. Each candidate will spend a week in residence with Britt, leading the Britt Orchestra in rehearsals, conducting two concerts on the Hill and meeting various Britt constituents.

Mei-Ann (pronounced MAY-en) Chen is currently the Music Director of both the Memphis Symphony and the Chicago Sinfonietta. She's been described as "one of the most dynamic young conductors in America," and Rocky Mountain News described her as a star in the making. In 2012, she was awarded the biannual Helen M. Thompson Award from the League of American Orchestras. The honor goes every two years to a music director demonstrating, "the potential for an important national and/or international career."

Chen is excited to return to Oregon this summer, as she spent five years in Portland in her early career, where she served as Music Director of the Portland Youth Philharmonic and Assistant Conductor of the Oregon Symphony.

Chen will conduct the Opening Night concert on Friday, August 2, which features



Mei-Ann Chen



David Danzmayr



Teddy Abrams

pianist Jon Kimura Parker performing Rachmaninoff's Rhapsody on a Theme of Paganini. The following night, Saturday, August 3, pianist Ian Parker will be featured in Gershwin's *I Got Rhythm* Variations and Lutoslawski's Variations on a Theme of Paganini. In addition to the musical connections between the programs, the two nights are connected by the guest pianists, who are cousins.

Teddy Abrams is receiving wide acclaim on a fast-rising career, and brings experience that belies his age. He is currently the Assistant Conductor of the Detroit Symphony Orchestra, where he conducts classical programs for the orchestra's new neighborhood series, helps program its chamber music and contemporary music concerts and leads education and pops performances. He was recently the Resident Conductor of the MAV

Symphony Orchestra in Budapest, and from 2008–2011, he was the Conducting Fellow and Assistant Conductor of the New World Symphony, and earned praise for his "uncommon depth and natural eloquence."

Also an accomplished clarinetist, pianist and composer, he co-founded the Sixth Floor Trio, with fellow graduates of the Curtis Institute, and maintains an active performing schedule.

For his concerts, Abrams will be joined by two rising stars. On Friday, August 9, pianist Yuja Wan will be featured on Gershwin's Concerto in F. On Saturday, August 10, violinist Augustin Hadelich, will join the orchestra for Stravinsky's Violin Concerto. Abrams' weekend will also include Bartok's Concerto for Orchestra and Shostakovich's Symphony No. 5.

CONTINUED ON PAGE 31

Chamber Music Concerts Announces a Stellar 2013–2014 Season

Jody Schmidt

Chamber Music Concerts (CMC) is thrilled to announce its 30th season, with a stunning array of world-class artists: the Emerson String Quartet, Dover String Quartet, Zemlinsky String Quartet, Axiom Brass, ATOS Piano Trio, Quatuor Ebène, eighth blackbird, and the Chiara String Quartet. With eight evening performances and four matinees, all concerts take place at the Southern Oregon University Music Recital Hall.

The 2013–2014 season kicks off on October 12 with the Emerson String Quartet. This legendary ensemble stands alone in the history of string quartets with an unparalleled list of achievements over three decades: over thirty acclaimed recordings, nine Grammy® Awards (including two for Best Classical Album, an unprecedented honor for a chamber music group), three Gramophone Awards, and the coveted Avery Fisher Prize. "... with musicians like this there must be some hope for humanity." *The Times* (London).

The young Dover String Quartet performs on October 25, and has a special tie to the community: the quartet's cellist is Ashland native Camden Shaw. Hailed by *The Strad* as "...already pulling away from their peers with their exceptional interpretative maturity, tonal refinement and taut ensemble," the Dover Quartet was the Grand



Chiara String Quartet

Prize-winner of the 2010 Fischoff Chamber Music Competition. Formed at the Curtis Institute of Music in 2008, when its members were just 19 years old, the group brings a youthful enthusiasm and musical conviction to the repertoire that is truly its own.

On November 8 and 9, CMC welcomes the Zemlinsky String Quartet to the stage. Praised by *The Strad* – "This is ensemble playing at its finest – a perfect blend of four voices that sing, breathe and phrase as one" – the Zemlinsky Quartet has become a much-lauded example of the Czech string quartet tradition since its founding in 1994. The group won the First Grand Prize in the Bordeaux International String Quartet Competition (2010), and also enjoyed a string of top prizes in the Banff International String Quartet Competition (2007), Prague Spring International Music Competition (2005) and London International String Quartet Competition (2006), where it was also awarded the Audience Prize.

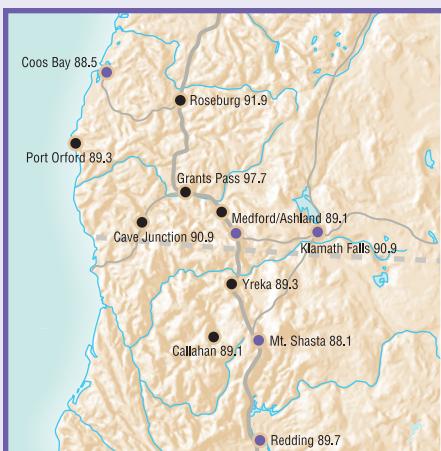
On January 24 and 25, CMC presents its first-ever double concert by a brass quintet: the Axiom Brass. As the only brass quintet in 27 years to win the prestigious Chamber Music Yellow Springs Competition (2012) and the only American ensemble to ever win the Preis der Europa-Stadt Passau in Germany (2012), the Axiom Brass Quintet has

also been named winners of the 2008 International Chamber Brass Competition and prize-winners of the 2010 Fischoff Chamber Music Competition, the Plowman Chamber Music Competition, and the Jeju City International Brass Quintet Competition in South Korea. "The Axiom Brass Quintet is committed to honest and serious music-making at the highest level. Their chamber-music sensibility reflects the tradition of the most venerable and respected string quartets" Cliff Colnot – Conductor, Civic Orchestra of Chicago/Award-winning composer.

Coming to the stage from Germany is the ATOS Piano Trio. Founded in 2003, the ATOS strives to convey the spirit of string quartet playing to the piano trio realm. Never shying from extremes, the ensemble aims to push limits when it comes to sound and dynamics and is known for its honesty of interpretation. In 2007 the trio won the Kalichstein-Laredo-Robinson International Trio Award, and in that same year at the 5th Melbourne International Chamber Music Competition, they took not only the First Prize but also the Grand Prize, the "Musica Viva Tour Prize," and the "Audience Prize." Never before in the history of this competition, held only every four years, has a single ensemble acquired all of those honors. The ATOS will perform concerts on February 14 and 15.



ATOS Piano Trio



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YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air
3:00pm Fresh Air
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
11:00pm Modulation (Fridays)
1:00am World Café (repeat)

Saturday

6:00am Weekend Edition
10:00am Wait Wait...Don't Tell Me!
11:00am Car Talk
12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

The four young men of Quatuor Ebène perform on March 7 and 8. And there is no doubt: These French musicians have class and are perhaps the most creative ensemble on the international chamber music scene today. From a promising young group, Quatuor Ebène has grown to become one of today's foremost quartets on the international scene, and has been heard throughout the most prestigious concert halls of Europe, Canada and the United States, including Wigmore Hall London, Amsterdam's Concertgebouw, the Berliner Philharmonie and Carnegie Hall. "The four young Parisian men who form the Ebène Quartet...are increasingly viewed as one of the standout quartets of the new generation." *New York Times*.

CMC steps firmly outside the traditional concert box to present eighth blackbird on April 4. An eclectic mix of flute, clarinet, violin/viola, cello, percussion and piano, eighth blackbird lives dangerously. "Stage animals as well as outstanding chamber players, eighth blackbird performs with a freedom almost unheard of in their technically demanding repertoire. The musicians were integrated into the production and played their parts from memory – an uncommon delicacy," raves London's *Sunday Telegraph*. The Chicago-based, two-time Grammy Award-winning sextet combines the finesse of a



Zemlinsky String Quartet

string quartet with the energy of a rock band and the audacity of a storefront theater company. Its musical aerobatics delight, provoke and entertain audiences around the world. Combining bracing virtuosity with an alluring sense of irreverence, the sextet debunks the myth that contemporary music is only for a cerebral few. According to the *LA Times*, "the blackbirds are super-musicians."

CMC closes its season on April 25 with the Chiara String Quartet. Lauded for its "highly virtuosic, edge-of-the-seat playing" (*The Boston Globe*), the Chiara celebrates thirteen seasons together. Currently in residence at Harvard University, the Chiara's recent honors include a nomination for a Grammy Award in 2011 and the ASCAP/Chamber Music America Award for Adventurous Programming for the 2010-

2011 season. They won the top prize at the Paolo Borciani International Competition, and won the Astral Artistic Services National Audition and First Prize at the Fischoff Chamber Music Competition. Awarded the Guarneri Quartet Residency Award for artistic excellence by Chamber Music America, the Chiara Quartet has also been the recipient of grants from Meet The Composer, The Aaron Copland Foundation, and the Amphion Foundation.

Tickets for all concerts are now available to the public. In addition to concerts, groups on the roster will present free outreach programs throughout the Rogue Valley. Please visit www.ChamberMusicConcerts.org to buy online or call the CMC office at 541-552-6154 to order tickets.

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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KLMF 88.5 FM KLAMATH FALLS

KNHT 107.3 FM RIO DELL/EUREKA

KLDD 91.9 FM MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
9:30am As It Was
12:00pm Siskiyou Music Hall
1:00pm As It Was
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Siskiyou Music Hall

3:00pm Car Talk
4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford,
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Coquille 91.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver	Redding 90.9
Burney 90.9	Etna/Ft. Jones 91.1	Mars 89.1	Weed 89.5
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



Ukrainian soprano Oksana Dyka made her LA Opera debut in 2011 as Tatiana in *Eugene Onegin*.

First Concert

Aug 1 T Moross*: *The Adventures of Huckleberry Finn*
Aug 2 F Gluck: Selections from *Orphée*
Aug 5 M Leo*: Cello Concerto
Aug 6 T Villa-Lobos: *Bachianas Brasileiras No. 8*
Aug 7 W Bantock*: Cello Sonata in F sharp minor
Aug 8 T Tchaikovsky: *1812 Overture*

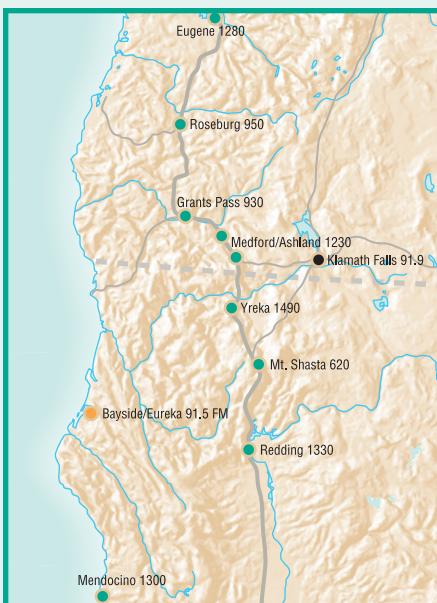
Aug 9 F Hanson: *Nymphs and Satyr Ballet Suite*

Aug 12 M Biber*: Partita in D major
Aug 13 T Ireland*: Legend for Piano and Orchestra
Aug 14 W Mozart: Divertimento in D major
Aug 15 T Ibert*: *Petite Suite*
Aug 16 F Handel: Concerto Grosso in A major
Aug 19 M Ginastera: *Estancia*
Aug 20 T Rosetti: Bassoon Concerto in B flat major
Aug 21 W Beethoven: Sonata No. 14, "Moonlight"
Aug 22 T Debussy*: *Jeux*
Aug 23 F Rameau: Symphonies from *Les Indes Galantes*

Aug 26 M Bach: Orchestral Suite No. 1
Aug 27 T R. Clarke*: Viola Sonata
Aug 28 W Liszt: *Tasso*
Aug 29 T Gaubert: *Trois Aquarelles*
Aug 30 F Haydn: Symphony No. 93

Siskiyou Music Hall

Aug 1 T Vanhal: Violin Concerto in G major
Aug 2 F Bliss*: String Quartet No. 1
Aug 5 M W. Schuman*: Symphony No. 7
Aug 6 T W.F. Bach: Harpsichord Concerto in E minor



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Stations

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
9:57am As It Was
10:00am The Takeaway
11:00am Here & Now
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm BBC World Service
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
9:57pm As It Was
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Inside Europe
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live

3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am Ask Me Another
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Aug 7 W Brahms: Piano Quartet No. 1
Aug 8 T MacDowell: Piano Concerto No. 2
Aug 9 F Glazunov*: Symphony No. 2

Aug 12 M Paganini: Violin Concerto No. 1
Aug 13 T Telemann: Suite for Recorder & Strings
Aug 14 W Reicha: Woodwind Quintet No. 3, Op. 100
Aug 15 T Schumann: Symphony No. 1
Aug 16 F Godard*: Violin Concerto No. 2

Aug 19 M Edwin York Bowen: Viola Sonata No. 1
Aug 20 T Mozart: Piano Quartet in G minor
Aug 21 W Tchaikovsky: Violin Concerto in D major
Aug 22 T Debussy*: *La Boite a Joujoux*
Aug 23 F Beethoven: Symphony No. 7

Aug 26 M Rachmaninov: Piano Concerto No. 3
Aug 27 T Goldmark: String Quintet in A minor
Aug 28 W Borodin: Selections from *Prince Igor*
Aug 29 T Myaskovsky: Symphony No. 24
Aug 30 F Geirr Tveitt: *Variations on a Folksong from Hardanger*

Los Angeles Opera

Aug 3 **Madama Butterfly** by Giacomo Puccini
Grant Gershon, conductor; Oksana Dyka, Brandon Jovanovich, Milena Kitic, Eric Owens, Rodell Rosel, Stefan Szkarafowsky, Museop Kim, D'Ana Lombard, Gabriel Vamvulescu, Hunter Phillips

Aug 10 **The Flying Dutchman (In German)**

by Richard Wagner
James Conlon, conductor; Tomas Tomasson, Elisabetta Matos, Corey Bix, James Creswell, Matthew Pienk, Ronnita Nicole Miller

Aug 17 **Cinderella (In Italian)** by Gioachino Rossini
James Conlon, conductor; Kate Lindsey, René Barbera, Vito Priante, Alessandro Corbelli, Nicola Olivieri, Stacey Tappan, Ronnita Nicole Miller

Aug 24 **Tosca** by Giacomo Puccini
Plácido Domingo, conductor; Sondra Radvanovsky, Marco Berti, Lado Ataneli, Joshua Bloom, Philip Cokorinos, Rodell Rosel, Eden McCoy

San Francisco Opera

Aug 31 **Die Walküre** by Richard Wagner
Donald Runnicles, conductor; Eva-Maria Westbroek, Christopher Ventris, Raymond Aceto, Mark Delavan, Nina Stemme, Janina Baechle, Wendy Bryn Harmer, Tamara Wapinsky, Daveda Karanas, Suzanne Hendrix, Molly Fillmore, Maya Lahyani, Pamela Dillard, Priti Gandhi

Kate Lindsey made her company debut as Zaida in *The Turk in Italy*.



For more information about arts events, listen to JPR's Calendar of the Arts or visit our online Community Calendar at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartsene@gmail.com

ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival 2013 Season at a glance:

In the Angus Bowmer Theatre:

The Taming of the Shrew by William Shakespeare thru Nov 3
My Fair Lady by Alan J. Lerner; music by Frederick Loewe thru Nov 3
A Streetcar Named Desire by Tennessee Williams thru Nov 2
The Tenth Muse by Tanya Saracho/World Premiere thru Nov 2

In the Thomas Theatre (formerly New Theatre):

King Lear by William Shakespeare thru Nov 3
The Unfortunates World Premiere thru Nov 2
The Liquid Plain by Naomi Wallace/World Premiere thru Nov 3

On the Elizabethan Stage:

Cymbeline by William Shakespeare thru Oct 11
The Heart of Robin Hood by David Farr thru Oct 12
A Midsummer Night's Dream by William Shakespeare thru Oct 13

All Matinees at 1:30 pm & Evening Performances at 8:00 pm. Backstage Tours thru Nov 2. The Green Show in the festival courtyard thru Oct 13. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 www.osfashland.org

◆ Craterian Performances' Teen Musical Theater of Oregon presents *Tarzan* on Aug 9, 10, 15, 16 at 7:30 pm and on Aug 17 at 2:00 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Oregon Cabaret Theatre continues its presentation of *Nunsensations – The Nunsense Vegas Revue* thru Aug 25. Wed thru Mon at 8:00 pm (No show Jul 4). Sun. Brunch Matinee at 1:00 pm. Located at First and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Camelot Theatre in Talent presents *Ug, The Caveman Musical* Aug 21 thru Sep 22. Camelot also presents Spotlight on Andy Williams thru Aug 4. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

Music

- ◆ Britt Festivals presents the following performances:

Jon Kimura Parker/Britt Orchestra/Mei-Ann Chen on Aug 2 at 8:00 pm
 Ian Parker/Britt Orchestra/Mei-Ann Chen on Aug 3 at 8:00 pm
 Juja Wang/Britt Orchestra/Teddy Abrams on Aug 9 at 8:00 pm
 Augustin Madelich/Britt Orchestra/Teddy Abrams on Aug 10 at 8:00 pm
 Lisa Smirnova/Britt Orchestra/David Danzmayr on Aug 16 at 8:00 pm
 Jennifer Koh/Britt Orchestra/David Danzmayr on Aug 17 at 8:00 pm



Tracy Burns, former Mendonesian and *Hit and Run* alumnus, now lives in L.A. and teaches improv and acting at Pixar and Dreamworks.

Symphony Pops/Project Trio/Britt Orchestra on Aug 18 at 7:30 pm

Rebelution/Matisyahu/Collie Buddz/Zion on Aug 20 at 5:45 pm

Brandi Carlile on Aug 21 at 7:30 pm

Regeneration Tour 2013: Erasure's Andy Bell/Howard Jones/A Flock of Seagulls on Aug 23 at 7:00 pm

An Evening with Cake on Aug 24 at 7:30 pm
 Chris Isaak on Aug 27 at 7:30 pm

Tegan & Sara on Aug 30 at 7:30 pm

All performances take place at the Britt Pavilion in Jacksonville. (541)773-6077 or (800)882-7488 www.brittfest.org/performances

◆ The Siskiyou Institute Summer Concert Series presents Frank Vignola & Vinnie Rainilo/Extraordinary Guitar Duo on Aug 11 at 6:00 pm. Jazz in the Vineyard, Paschal Winery, 1122 Suncrest Rd., Talent. (541)488-3869 info@siskiyouinstitute.com

◆ Craterian Theater at The Collier Center for Performing Arts presents Steven Curtis Chapman on Aug 18 at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ The Historic Rogue Theatre presents these performances: Leon Russel on Aug 12 at 8:00 pm; and Ottmar Liebert on Aug 28 at 8:00 pm. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

◆ Rogue Valley Symphony Orchestra continues its Summer Series with Beatles Go Baroque featuring Mark Jacobs, Trombone, on Aug 23 at 7:30 pm at Eden Vale Winery, 2310 Voorhis Rd., Medford. (541)552-6354 www.rvssymphony.org

Exhibitions

◆ Schneider Museum of Art continues its exhibition *Celebrating Life: Betty LaDuke* thru Sep 14. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6101 www.sou.edu/sma/

◆ FireHouse Gallery presents Community Artists: So. Oregon Art Show Aug 2 thru 29. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its exhibition Heliography, photography of Matthew Allred thru Aug 29. Located in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ Grants Pass Museum of Art presents the following events:

National Watercolor Society, Traveling Exhibit thru Sep 27
 First Friday on Aug 2 from 6-9 pm
 Second Friday Poetry on Aug 9 from 7-9 pm
 Life Drawing Session on Aug 14 from 7-9 pm
 Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

Festival

◆ Frozen Ocean Productions presents The First Annual West Coast Country Music Festival on Aug 18 from Noon til Dark at Greensprings Inn, 11470 HWY 66 (17 miles outside of Ashland), Ashland. (541)227-3227 www.frozenoceanmusic.com

OREGON AND REDWOOD COAST

Music

◆ Stagelights Musical Arts Community continues its concert series with Bill Mize, guitarist, on Aug 10 at Harbor Performing Arts Center, 97900 Shopping Center Ave., Harbor. (541)412-3404

◆ Mendocino Stories & Music Series presents Tracy Burns, improvised comedy; Allen Simpson, songwriter & improve accompanist; and David Razonowsky, improviser & performer, on Aug 23 and 24 at 8:00 pm at Hill House Inn, Mendocino. (707)937-1732 www.mendocinostories.com/events_info.html



The Siskiyou Institute Summer Concert Series presents Frank Vignola & Vinnie Rainilo.

◆ American Music Festival (in conjunction with Brookings Area Council for the Arts) continues its presentation of Summer Concerts in the Park featuring The Joe CravenTrio on Aug 25 at 1:00 pm. All concerts are performed at the bandshell (Stage Under the Stars) in the park's natural amphitheater. Located at Azalea Park, Brookings. (541)469-3181 www.brookings.or.us

◆ Pistol River Concert Association presents The Barn Birds on Aug 31 at 8:00 pm. Located at Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents the following Performances and Events and Exhibitions:

First Saturday Arts Alive! Howdy Emerson, Celtic Harp on Aug 3, 6-9 pm
 Art Talk Sundays featuring On Being Human: Sculptures by George and Kristin Rivera on Aug 4 at 2 pm. Exhibition thru Sep 21.
 2nd Saturday Family Arts Day explores Garden Sculptures on Aug 10, 2-4 pm
 Third Sunday Jazz Jam with Tim Randles Eclectic Jazz Trio on Aug 18, 2-4:30 pm
 Exhibition: Gary Cawood: Excavation thru Aug 25.

Located at 636 F St., Eureka. (707)442-0240 www.humboldtarts.org

◆ Coos Art Museum presents the following exhibitions Aug 3 thru Oct 5:

20th Annual Maritime Art Exhibition/Maggie Karl & Vaughan Galleries
 Founders of the Annual Maritime Art Exhibition/Perkins Gallery
 Douglas Kiney & Joyce Spicer Kinney/Uno Richter Atrium Gallery
 Coast Guard Collection/Mabel Hansen Gallery
 Historical Photos of the Coast Guard/Wehrle Community Gallery

Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents *Photographs of Native Americans of Northwest California* thru Fall 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court, Trinidad, CA. (707)677-3816 www.trinidadmuseum.org

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every First Friday of the month from

6-9 pm (15 miles North of Arcata) featuring art, music, food and other events. www.trinidadartnights.com

- ◆ Illinois River Valley Arts Council presents Cave Junction's 2nd Friday ArtWalk on Aug 10. (541)592-4444 www.irvac.com
- ◆ Second Saturday Artwalk on Aug 10 from 4-7 pm in downtown Brookings. www.brookings.or.us

ROSEBURG/EUGENE

Theater

◆ Umpqua Community College Fine and Performing Arts continues its presentation of the Oregon Musical Theatre Festival. Featured performances and dates and locations:

Fiddler on the Roof on Aug 1 thru 3 at 7:30 pm & on Aug 4 at 2:00 pm at Jacoby Auditorium.
Forever Plaid on Aug 2 thru 5 at 8:00 pm at Swanson Amphitheatre.

Constance (Recommended for Mature Audiences) on Aug 1, 2, and 4 at 7:30 pm at the Centerstage Theatre.

Tickets for all performances are available at the Umpqua Community College Fine Arts Office, off I-5 Exit 129, Roseburg. (541)440-7847 www.tickets.umpqua.edu

◆ Historic McDonald Theatre presents *The Ghost Whisperer* James Van Praagh on Aug 3 at 8:00 pm. Located at 1010 Willamette St., Downtown Eugene. (800)992-8499 www.mcdonaldtheatre.com

Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Women of Lockerbie*, written by Deborah Brevoort; directed by Elizabeth Johnson, weekends Aug 17 to 31. Showtimes: Fri & Sat 7:30 pm, Sun 2:00 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre Performance Series presents: CAKE on Aug 23 at 7:30 pm; and Tower of Power on Aug 28 at 7:30 pm. Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ Liberty Arts Gallery in Yreka presents *Evolution* works by David Gochenour and Anne Kinkade. Opening Aug 2. Located at 108 W. Miner St., Yreka. (530)859-5454 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park continues its presentation of the following exhibitions:

Walk on the Wild Side Animal Show thru Sep 2
 Mathematics/carnival form from the Museum of Mathematics in New York thru Sep 29
 The Art of the Brick – large scale sculptures created out of iconic LEGO bricks thru Sep 2
 Rock Penjing – thru Oct 25

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

CONTINUED ON NEXT PAGE



Oregon Cabaret Theatre continues its presentation of *Nunsensations –The Nunsense Las Vegas Revue*.

Artscene

From p. 29

◆ Boxcar Gallery presents paintings by local artists, railroad artifacts, African artifacts, 1960s posters, and more. Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ Ross Ragland Theater presents its 2013 Summer Community Musical *Les Miserables* with performances Aug 2, 3, 8, 9, and 10 at 7:30 pm; Sunday Matinees on Aug 4 and 11 at 2:00 pm. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents *This and That* the art of June Bell and Colleen Rambo-Garrett. Reception Aug 4, 12-4 pm. Show runs thru Aug 25. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts, illustrating the lives of indigenous tribes from around the world with the focus on Native American tribes. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



Liberty Arts Gallery in Yreka presents Evolution works by David Gochenour and Anne Kinkade. *Star at the Big Top*, welded steel by David Gochenour is one of the pieces that will be on display at

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So much has changed in the over 40 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling —almost experimental— operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by supporting Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

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If you would like more information about making a bequest to support Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Britt

From p. 23

David (pronounced DAH-vid) Danzmayr started his post as the Music Director of the Illinois Philharmonic in Chicago last fall, and is already earning rave reviews. In addition, he will begin his post as Music Director of the ProMusica Chamber Orchestra in Columbus, Ohio this fall. Danzmayr also served for three years as Assistant Conductor of the Royal Scottish National Orchestra, leading over 70 concerts.

He has a warm, expressive style, and multiple reviews have called his performances "electric." Danzmayr will come from his native Austria, where he has been called one of the most exciting and talented European conductors of his generation.

On Friday, August 16, Danzmayr will be joined by Austrian-Russian pianist Lisa Smirnova, who will be featured on Shostakovich's Piano Concerto No. 2, which was selected as a favorite by Danzmayr, a pianist himself. On Saturday, August 17, violinist Jennifer Koh will join the orchestra for Tchaikovsky's beloved Violin Concerto.

For all six of the concerts mentioned above, hosts from JPR will lead a conversation with the Music Director or guest soloists prior to the beginning of the concert. Those pre-concert conversations start at 7 p.m. inside the Britt grounds.

The final night of the 2013 Britt Classical Festival will be the fun Symphony Pops concert, with all tickets just \$5 each. The Symphony Pops concert will be led by Pops Conductor Wesley Schulz, and feature a variety of audience favorites, including light classics and excerpts from film scores. The Symphony Pops concert will also feature the innovative group Project Trio, an ensemble that pushes the boundaries of classical music with a high-octane mix of classical background, with jazz, hip-hop and improvisational elements. Project Trio will also lead Britt's new modern chamber music camp Project: Beyond the Page, which is open to musicians ages 8-18 who perform on any acoustic instrument.

Full programs, ticket information, and more information about the Music Director finalists is available on the Britt web site at www.brittfest.org, or by phone at 541-773-6077.

Redding's Historic
CASCADE THEATRE
Tickets and Information
cascadetheatre.org • 530-243-8877

Known for witty, sarcastic lyrics and deadpan delivery, CAKE intentionally made their music as small as possible and listeners went crazy for this "utterly fresh sound." With their rather scruffy and low-tech approach, CAKE has had one chart-topping hit after another. Earning top-ten hits like "The Distance," "Never There" and "Short Skirt / Long Jacket" and with their newest album, *Showroom of Compassion*, debuting at number one on the Billboard charts, CAKE has managed to thrive as a true American alternative rock band and has become the hottest ticket in town.



CAKE
August 23 ▪ 7:30pm



TOWER OF POWER
EST. 1968
August 28 ▪ 7:30pm

Grammy-Award winning rock legend Boz Scaggs is both a musical seeker and a man of sizable talent as a singer, songwriter and guitarist. His explorations in blues and R&B, rock and jazz have produced lasting work and a career that has brought with it acclaim, a loyal following, and an enduring respect among musicians. Known for his many rock standards including "Lowdown" and "Lido Shuffle."



Boz Scaggs
September 18 ▪ 7:30pm



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2013 Britt Classical Festival

August 2 - August 18 • Jacksonville, Oregon

PASSING THE BATON

Meet our new music director candidates

Mei-Ann
Chen



Teddy
Abrams



David
Danzmayr



The 2013 Classical Festival promises to be extraordinary,
as Britt proudly presents three candidates for Music Director.

These exciting candidates were chosen through a highly selective
national search, and each brings a unique, passionate approach to music.
One will become Britt's next Music Director, and lead the Britt Festival Orchestra
into its next half-century of music-making under the stars.

For more information on the candidates, programs, guest artists and tickets visit
www.brittfest.org

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